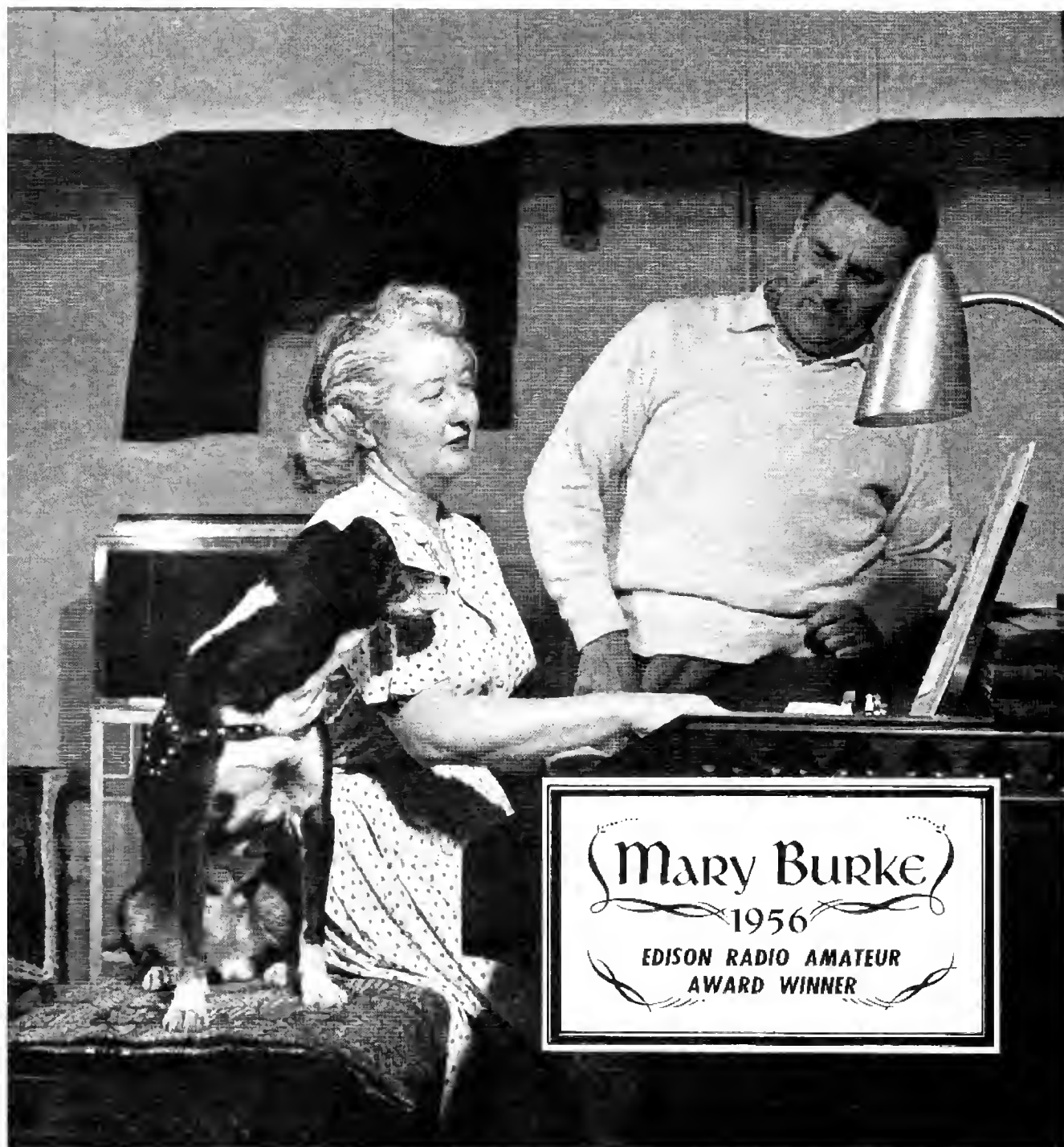


Home TIMES

VOL • 19 NO • 5

O & R



Mary Burke

EDISON RADIO AMATEUR AWARD WINNER

The first woman to win General Electric's coveted Edison Radio Amateur Award for public service is Mrs. Mary ("Mae") Burke, 45, who operates station W3CUL at her home at 265 Waverly Rd., Morton, Pa.

Mrs. Burke won the fifth annual Edison Award for voluntarily handling an average of 3000 messages per month, principally for servicemen overseas. She is one of the nation's top "traffic" operators—using Morse code almost exclusively.

She prefers to be called "Mae" because in Morse code this nickname takes only half as much time to send as "Mary"—and to her, operating eight hours a day in six different radio message networks, time is important. Asked if she ever



uses voice radio circuits, she replied: "Very seldom; it is so time-consuming". However, she makes no claim to extremely high speed Morse code operating: "I stay at about 30 words a minute to maintain accuracy". Actually, this is more than twice the 13 words per minute required for an amateur license.

Mae's husband, Alfred, also is a radio amateur, licensed as W3VR. He courted her by Morse code for several years before they were married in 1942. Al is a devoted husband and extremely proud of her operating ability and the message service she provides. He cooks breakfast before going to his work as a maintenance supervisor of electrical equipment on ships operated by the Sun Oil Company out of Marcus Hook, Pa. "Mae" manages to prepare herself some lunch between mid-day radio schedules. At night Al returns from the docks and cooks supper while "Mae" continues to rap out messages relayed to her from far flung military outposts throughout the world. Al's "on-the-air" radio operating is limited nowadays; he maintains their \$5000 worth of radio receivers and transmitters which runs almost continuously. "Mae" also operates at her home a key station in the civil defense emergency communications network. This equipment features a gasoline generator power supply for use in the event commercial power lines fail.



Mrs. Burke, 45, has been a licensed radio amateur since 1932. She received the Edison cup and \$500 check Feb. 28 in Washington, D. C., at a banquet at which Rear Adm. H. C. Bruton, chief of naval communications, was the principal speaker.



Relaxing at the organ after eight hours an amateur radio message-handling networks is "Mae" Burke, winner of General Electric's 1956 Edison Radio Amateur Award for 1956. Before marrying her husband, Al, also a radio amateur, she played the piano professionally. The couple's 15-year-old pet, Butch, takes an interest in all her activities.

Before her marriage Mae played the piano professionally. In what spare time she now has, she relaxes by playing her Church Model Hammond electric organ. A third hobby is growing violets and gardening.

"Mae" has handled more than 312,000 radio messages since 1949—occasionally reaching a total of 10,000 messages in a single month. Her longest stretch of operating without missing a schedule was 1825 days—five years without taking a vacation or a single day off from her voluntary service.

The 1956 Edison Award judges who chose Mrs. Burke as the "Ham of the Year" were Herbert Hoover Jr., the under secretary of state; Commissioner Rosel H. Hyde, Federal Communications Commission; Chairman E. Roland Harriman, American National Red Cross; and President G. L. Dosland, American Radio Relay League.

Hammond **TIMES**
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Dr. HALEY BELL-A MAN OF MANY INTERESTS

LATEST ENTERPRISE IS NEW RADIO STATION

Condensed from EBONY magazine

Being a dentist is just one of the many varied interests of Dr. Haley Bell of Inkster, Michigan. His other interests include a finance company, tool and die firm, cemetery, restaurant, insurance company, trade school, and funeral home.

Dr. Bell's latest venture is a new radio station, which he and his son-in-law, Dr. Wendell Cox, have recently opened. It is the first radio station built from the ground-up by Negroes.

The new outlet has the call letters WCHB (its owner's initials) and is situated in the populous Detroit suburb of Inkster. Dr. Bell helped to construct the handsome gray building which houses its studios.

The 500-watt station (which expects soon to boost its power to 1,000 watts) was formally dedicated this year. It is manned by a staff of 23 experienced employees whom Dr. Bell admittedly lured away from their jobs by offering more lucrative wages. The station is on the air daily from 6 a.m. until 5:30 p.m. and features programs of special interest to Michigan's Negro population.

While most of WCHB's air time is given over to news, religious programs and music (ranging from blues to symphonies), community organizations are granted a generous hearing. On a typical Sunday, for example, WCHB listeners are treated not only to the usual devotional services, but also to special programs staged by such organizations as the Wayne University drama society, the Detroit Urban League and Inkster's vigorous NAACP chapter.



Dr. Haley Bell works at his desk in the new office of the Radio Station WCHB.



Dr. Bell and his family in front of the home of Radio Station WCHB. To the left are the family of his son-in-law, Dr. Wendell Cox. To the right is the family of his other son-in-law, Dr. C. Robert Bass. Both of Bell's daughters married dentists.



Relaxing in the parlor of his spacious Detroit home, Dr. Bell plays the Hammond Organ while wife, Mary, catches up on the local news.



Keeping tabs on his station, Dr. Bell listens to WCHB broadcast on transistor radio. He has staff of seven in dental office.

A REWARDING PART-TIME CAREER FOR YOUNG PEOPLE

Play Hammond Organ at Church Events, Concerts, and Social Affairs



Three years ago Molly Knutsen started playing the Hammond Organ. Since that time she has played for church services, weddings, and school activities around the Saukemin, Illinois area.



Barbara Clark of Castro Valley, California has already started her musical career at the young age of eight. She gave her first public performance on the Hammond Organ as part of the Annual Musical Revue, produced by the Jackson School of Music.



The musical talents of Martha Ann Tamlinson are in frequent demand in Oak Cliff, Texas. She plays the Hammond Organ at weddings, socials, parties, and church events.



The Christian Apostolic Church of Belleville, New Jersey, has two young talented members who enrich the worship services with their music. Grace Lambarda plays the Hammond Organ, to accompany her younger brother, Victor Lambarda, Jr., who sings.



Roger Roffman of Marblehead, Massachusetts plays the Hammond Organ for the church services every Saturday at the Temple Israel. He also plays for the special children's services held on the religious holidays.



Fame first came to Allen Johnson, of Providence, Kentucky, when he won first prize in the Seventh Annual Kiwanis Teen Talent Nite for his rendition of "Baagie-Woogie" on the Hammond Organ.



Already a fine young musician, Leonard Sumler of Shreveport, Louisiana, plays for club meetings, family gatherings and has even appeared on several local television shows.

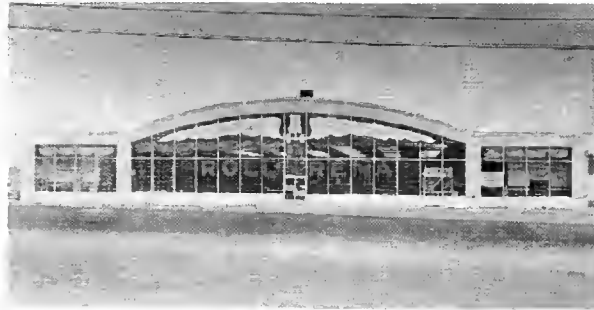
SKATERS GLIDE TO RHYTHMIC NOTES AT AMERICA'S POPULAR ROLLER RINKS

What would indoor roller skating be without the tuneful, rhythmic music which has become essential for this popular indoor sport? Roller skating would be mere gliding around in circles. Young, middle-aged, and even older people flock by the millions every year to enjoy a fun-filled afternoon or evening of entertainment at one of America's roller skating rinks. In most cases the music these skaters waltz or fox trot to is that of a Hammond Organ.

One of the most modern of the roller rinks in the country is Guptill's Roll-Arena located in Boght Corners, New York. Charles M. Guptill, the sole owner of the Roll-Arena, has been a prominent excavating contractor in the upper New York State area for a number of years. He got the idea of building a skating rink to give work to his employees during the bad winter months and rainy days when only inside work could be done. Work on the arena was done by Guptill's own men in-between jobs and at intervals when the bulldozers, shovels, and heavy machinery would otherwise be idle.

Soon after the excavating work was begun for the foundation of the arena, Mr. Guptill decided he would learn to play the Hammond Organ himself so he could substitute for the regular organist. He purchased a Hammond Organ for his home which he learned to play very proficiently by the time the Arena was completed. In fact he became so attached to the Hammond Organ in his home that he had to purchase another one for the Arena.

Today Mr. Guptill is still in the contracting business, but almost every evening you can either see him on skates or at the Hammond Organ sharing the fun with his customers.



An exterior front view of Guptill's Roll-Arena. It is conveniently located just north of the intersection where the Troy-Schenectady Road crosses the Albany Road, making it accessible to all three cities.



An inside view of the Roll-Arena showing the glass-enclosed organ room at the extreme right.



A Hammond Home Model Organ was played almost every day since 1942 without any mishap at the Roller Frolic Skating Rink at Burlington, Washington. Shown with the new Concert Model they purchased are Mr. & Mrs. W. C. Eddie proprietors of the rink.



Charles M. Guptill proprietor and substitute organist of the Roll-Arena.

PORTER PAYS A VISIT TO MOREHEAD STATE COLLEGE

"You'll probably be met by barefooted, bonnet-clad 'hill-williams' when you arrive in Morehead, Kentucky," friends told Porter Heaps not long ago when he embarked for the eastern Kentucky town of 4,000.

But what a surprise was in store for Porter! Kentucky was at its finest as summer had burst forth in all its brilliance—the dogwoods and tulips were in full bloom and the sun was never brighter. As Porter stopped in front of the stately home of Morehead State College President Adron Doran, he was met by the vivacious Mrs. Doran who said, "Let's hurry in—we're due on the air in five minutes."

After a quick briefing, Porter found himself at the Hammond Organ playing for 30 minutes on the "Tea Time At Home With Mignon" radio program over station WMOR.

Afterwards, over 75 organists and interested persons from ten Eastern and Central Kentucky counties attended a reception for the widely-known organist.

Why all of the interest?

The interest stems from one of Kentucky's finest organists, Mignon Doran. Little interest was shown before the Dorans moved from Lexington into the president's home at beautiful Morehead State College.

But a change was in order. Mrs. Doran, through performances at style shows, service clubs, fashion shows, and on her own radio program has built a fine following.

Now Morehead State College has added a new Hammond organ. At the present, it's located in the beautiful new 4,500 seat fieldhouse where Mrs. Doran plays at all home basketball games.

A trailer is being constructed so the organ may be moved from building to building for various campus programs and to various local communities. Thus, it is to be used not only at athletic events, but for religious programs, concerts, campus-wide events, charity programs, etc.

Morehead has become organ conscious and the townsfolk and students will have it no other way. And it has all stemmed from Mrs. Doran's love of organ music.

She says, "It is something to share with friends and cannot be measured in terms of personal enjoyment. Adron (President Doran) finds organ music a respite from a day of tension-filled activities."



Kentucky's governor, A. B. "Hoppy" Chandler, stands beside Mrs. Adron Doran at the Hammond Console of a recent Morehead State College basketball game. Mrs. Doran performs at all home games and is a crowd favorite.



Mrs. Adron Doran and Porter Heaps sit at the Hammond console in the stately home of President and Mrs. Doran on the Morehead State College campus in Morehead, Kentucky. Mrs. Doran is a widely known organist in Kentucky, having played for numerous benefits and at the state high school basketball tournament for the past several years.

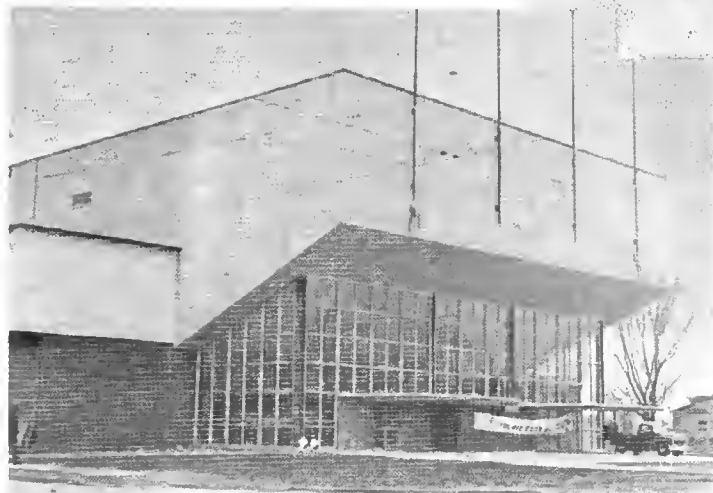
Playing before large crowds is nothing new to Mrs. Doran. An extremely versatile organist, she recently played for a Lexington Women's Club style show and traveled on to Louisville where she played before crowds of 18,000 a night at the state high school basketball tournament.

The president's home and the campus of Morehead State College are always a welcome sight to road-weary travellers. You're always welcome there—and strange as it may seem, you'll not find barefooted, bonnet-clad "hill-williams," but hospitable folks who like organ music.



An exterior view of Morehead State College's beautiful \$650,000 fieldhouse. One of the finest structures of its kind in the nation, it houses a beautiful Hammond Organ.

HAMMOND ORGAN INSTALLED IN CANADA'S MILLION DOLLAR PETERBOROUGH MEMORIAL CENTRE



An outside view of the front entrance to the Peterborough Memorial Community Centre of Peterborough, Ontario, Canada.

The new Memorial Community Centre of Peterborough, Ontario is the newest, and without a doubt, one of the finest auditoriums of its kind in Canada. It is not just a hockey rink, but is designed for other sport spectacles, stage shows, roller skating, conventions, religious gatherings and banquets. The Peterborough Memorial Community Centre is the only arena in Canada with permanent staging facilities including a curtain and orchestra pit.

The seating capacity for hockey games is 3,907, but for most other events by putting 2,000 temporary seats on the floor area, the capacity is increased to almost 6,000.

As you enter the front entrance of the arena, you notice immediately that conventional color schemes have been forgotten. The outside brickwork is black, with pure white stucco and grey wood trim. Different colors were chosen for the seating areas. Turquoise, mauve and yellow were selected to add color contrast to the grey cement block-walls.

The Hammond Organ installed in the Memorial Centre is used for music and intermissions during hockey games and for all public skating and special events.

During its first week of operation the Peterborough Memorial Community Centre attracted over 60,000 people who paid admission to various events presented. There doesn't seem to be any doubt about the Centre paying for its own expenses and being free from the support of the local taxpayers.

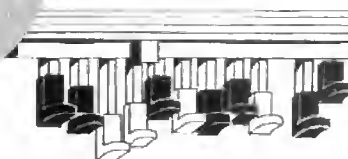
Overlooking the arena floor is the Hammond Organ recently installed in the new Peterborough Community Centre.





FUN AT THE HAMMOND

by Orville R. Foster



Change Your Colors

Many times we have lectured at Hammond Organ clubs and listened to the members play. It's a thrilling experience watching these people from all walks of life, many of them in middle age, or past, finding new thrills and pleasure in the creation of music at their Hammond Organ. As we listened, we have often wondered, "What is the most universal error of these players? Is it one of commission, or one of omission?" In other words, what is the ONE single thing which most amateur Hammond organists do badly? Strangely enough, we find it is not wrong notes, many times it is not playing UNmusically, but it is *the manner in which they change the drawbars*. Yes, there is the trouble. Is that true of your playing? Are you sure it isn't? Take a little examination of conscience, and I think you'll find that ALL OF US could do with a little "brushing up" on our drawbar technique.

Setting Up Your Drawbars

We have all watched people at the organ fiddling and fooling with the drawbars, pushing one, and pulling the other, never quite certain just what to do. Remember, this uncertainty is not in the fingers nor the drawbars . . . it is *in the mind*. Unless you have made up your mind to set up a certain combination, and then do it with no delay, your whole approach will seem uncertain and will mar an otherwise fine number. You may play ever so well, but if you do not set up your registrations in a "professional" manner you lose much prestige even before you start playing. The thing to do is to KNOW, first of all, what the drawbars do. The two brown ones to the left of each set are the deepest, and they get progressively higher as you move to the right. But learn thoroughly what EACH ONE DOES. Then, and only then, will you know how to combine them. We have worked out a little plan of doing it by the use of geometric patterns. Go back to the January issue of the TIMES and read again carefully my column there which explains these geometric figures. Now, the reason we take these patterns rather than a group of numbers is this; in the first place, you can't remember nine digits in a group readily. At least you can't remember twenty sets of them. So

set up your opening registration, USING BOTH HANDS TO PULL OUT THE DRAWBARS. It is fast its looks professional, and it IS professional. But that's just the beginning! Now, you have played the first portion of the number and you want to change the color so that the number will sound more interesting. Here is where the trouble comes. Many hundreds of Hammond owners have asked for help in facilitating changes in drawbars in the middle of a song *without losing the continuity of the count*. Ah, as Shakespeare says, "there's the rub"! WITHOUT LOSING THE CONTINUITY OF THE COUNT. Sure, you can stop and set up a new combination (and shame on you, many of you do just that!) but that spoils the whole trend of thought. What you want to do is to get some other color and yet not have an awkward pause while you are doing that.

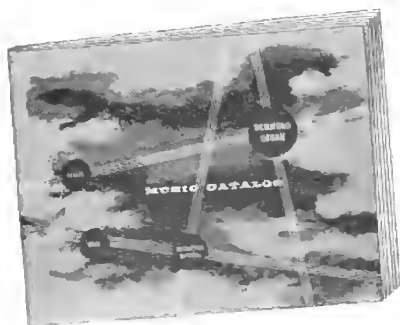
1,078 Different Colors

Years ago we felt this real problem, and so we began, with the help of some of our graduate students, to devise a way of making many different tone colors QUICKLY and yet of such variety that the average listener would instantly detect a change of tone. Now, try this experiment. On any setting you choose, move ONE drawbar just one degree. You have to do that several times before you become aware of the change of tone. It is there, but the change is so subtle that you have difficulty in hearing the change. In fact, the truth is, you wouldn't know it was changed unless you had done the changing. A skilled ear can hear it after much practice in careful listening, but not the average ear. So we came to this conclusion—the change in any drawbar must be more than one degree . . . it should be a difference of two or three, and preferably four degrees to make the change sound really different. Then we worked at that theory for some months, and suddenly it dawned on us! Change TWO drawbars at a time, not one, and the change each time is one that will be instantly heard and which will provide a rich contrast. So we began working on that theory and after some lengthy tests, here is what we found. We could make 1,078 DIFFERENT colors. Suppose we take a standard set-up

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"FUN AT THE HAMMOND" (cont.)

such as the ALL FLUTE. (1st brown and all the whites, all of them pulled clear out to eight). Now if we add two drawbars—ANY TWO—pulled out to eight, then we have altered the tone completely, and have given a good contrast. Let's say that again . . . ADD ANY TWO DRAWBARS . . . either two blacks, or the second brown and any one of the blacks (the white ones are already out). This will give you the contrast you are looking for.

Add or Subtract

That takes care of the second portion of the number. But suppose we have a third section which we want to register, and yet not return to the original ALL FLUTE with which we started. Now, if it worked when we ADDED any two drawbars, why wouldn't it work if we SUBTRACTED any two drawbars? We started originally with the all-flute, the first brown and all the whites. Then suppose we added the second brown and the last black. That would be 888808088 if you would write it in numbers. Now, we want to subtract two drawbars. Suppose we subtract the first white and the third white. Push them clear in to zero. Now listen to the tone. It is entirely different. See how it's done? Try this over and over until you can do it readily.

How to Add or Subtract

Which hand do we use to change the drawbars? The rule is simple: ALWAYS USE THE HAND

AFFECTED. In other words, if you are going to make a change on the upper manual, and the right hand is playing on that manual (where you want the change), then make the right hand do the drawbar changing. Hold a chord in the left hand on the lower manual, and then QUICKLY and EASILY (Having thought out ahead what you are going to do) reach over with the right hand and change the two drawbars at one time . . . not one after the other, but either pull out or push in BOTH drawbars at the same time. This pre-supposes that you have made up your mind which you want changed. There is where the trouble is! Make up your mind before the time of the change comes around. When you get to the place where you want the change, it's too late then to stop and figure out what you want done. You'll say "How do I know WHICH two drawbars to pull in or pull out?" It doesn't make any difference which two; any two, either by addition or subtraction, will give a beautiful change of tone. There is something about the affinity of two tones being changed at one time which makes for a wonderfully pleasant contrast. And, lucky you, for the Hammond Organ is the only organ at which you can do such changing to match your varying moods. But be sure *never, never* hold a chord or even a melody note down on a manual which you are changing tonally. Make sure that the change is made with the hand which will use that change. Then the new melody which employs that change of tone will be fresh and new, and sparkling.

Ladys of Song Women who have found a successful and rewarding career in playing the **HAMMOND ORGAN**

Eddie Baker of Glendale, California, has often been referred to as the kind of girl you like to look at as well as listen to. Miss Baker has been organist at the Oakmont Country Club for ten years, a very unusual record for any professional musician. She has also made appearances with many big name bands, on radio and television shows, and at special attractions such as the Ice Follies.



Mrs. C. M. Foy of Memphis, Tennessee has enjoyed a remarkable reputation as organist at horse shows. As a horsewoman of great skill, Mrs. Foy has developed an almost uncanny knack for matching the tempo of her music to the goits of the show horses. Her talent has been so in demand for horse shows and other events, that her husband designed a special organ trailer, complete with a public address system so she could play at all outdoor events. Mrs. Foy's playing engagements have taken her to more than a dozen southern states.



Helen Scott's playing engagements have taken her to many of the leading restaurants and hotels throughout the country. In spite of her busy schedule Helen finds time to entertain hospital patients and veterans at V. A. hospitals.

Velma Simpson is well known organist of Charleston, South Carolina. She is known for work on Radio Station WCSC and her playing engagements for special events. During the Christmas and Easter season she is heard by the patrons of Belk's Department Store.



PORTER HEAPS' MUSIC REVIEWS

All of the music reviewed by Mr. Heaps can be purchased from your local music dealer or direct from the publishers. Please don't send any orders to the Hammond Organ Company, as we don't stock any music.

My Fair Lady

by Frederick Loewe
Chappel & Co., Inc., \$1.50
RKO Bldg., Rockefeller Center, New York 20, N. Y.

This selection of numbers from the hit musical MY FAIR LADY is done by Fred Feibel. Consequently, we expect it to be superlative, which it is. The eighteen pages of medium difficult music contains the hit tunes, "With a Little Bit Of Luck", "On the Street Where You Live", "Get Me to the Church on Time", "I've Grown Accustomed To Her Face", "Wouldn't It Be Lovely", and "I Could Have Danced All Night". Like all "selections" it's meant to be played throughout, so there are modulations between each number. A good job.

Meditation On "St. Flavian"

by John Leo Lewis
Harold Flammer, Inc. 60c
251 W. 19th St., New York 1, N. Y.

Church stuff, medium difficult, the tune based on the familiar hymn. It's good enough so that I think I'll play this soon, why not? We do this hymn at St. Matthew's (that's where I play every Sunday morning) and I believe the folks might like to hear it as an organ solo.

Practical Organ Favorites

edited by Richard Keys Biggs
R. D. Row Music Company \$2.00
353 Newbury St., Boston 15, Mass.

Most of the twelve church-type numbers are quite short, but enough are long so that you might find quite a bit of material useful in your church. Some are familiar, "The Rosary", "Panis Angelicus", Mozart's "Ave Verum" for example. It's easy music, too, and nicely printed. I think I'll use a couple of the nice chorales, myself.

Trilogy For Organ, No. 14

by William Stickles
Ethel Smith Music Corp. \$1.00
119 West 57th St., New York 19, N. Y.

I can hardly believe it, there have been fourteen of these trilogies published! They're a boon to the church organist who needs easy, melodious music. Here he gets it, a prelude, offertory, and postlude all under one cover. There must be many people who find this easy music just what they want, otherwise Mr. Stickles wouldn't keep writing more and more of them, would he?

30 Classified Hits

arranged by Lou Leaman
Music of Today, Inc. \$2.00
119 West 57th Street, New York 19, N. Y.

Here's something interesting, arranged "in the new chord system of organ playing" as it says on the cover. That simply means that only the right-hand part is scored along with the chord symbols, from which those who have learned to play the organ by the chord system can figure out the left-hand part. Words are here, too. This high-hand part is a little more, in some cases, than just the single-note melody. Thirds, sixths, even three-note chords are included. A good idea, one which you should welcome with enthusiasm.

Ballet Egyptian

by Alexandre Luigini
Arranged for organ by Fred Feibel
The Boston Music Co. \$1.25
116 Boylston St., Boston 16, Mass.

This is one of my favorite numbers. It's a ballet suite in four movements, concert-style music, but so easy to listen to. You know what overtures are like, don't you? Well, this is the same type of music, only it's in separate movements instead of just one. A little longer, too. No, it's not easy at all, in fact, some parts are difficult. Take a look at this if you want something that will show off your technique as a sort of a specialty number. It's a good arrangement. Fred wouldn't do anything that wasn't good.

PORTER HEAPS' SCHEDULE OF APPEARANCES

"Pointers for the Home Organist"

Date	Sponsor	Date	Sponsor	Date	Sponsor
June 3, 1957	Hiltbrunner Music Co. Cedar Rapids, Iowa	June 5, 1957	Jones Piano House Fort Dodge, Iowa	June 6, 1957	Olsen Piano Co. Mason City, Iowa
June 4, 1957	Stoner Piano Co. Des Moines, Iowa			Aug. 27, 1957	Phillips Music Co Pueblo, Colorado

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- . . . it gives your children exciting glimpses into the world of music
- . . . it keeps your own viewpoint young, revives your sense of accomplishment
- . . . and a family who shares the gift of music, also shares a new understanding of each other that's called . . . companionship.